RUNNING ORDER 'SAPPHIRE AND STEEL' P/N: 5613

PG.	SC.	SET	CHARACTER	NOTES
1	230	PENTHOUSE FLAT LIVING ROOM Int. Night	STEEL SAPPHIRE CHANGELING SILVER	
3	231	PENTHOUSE FLAT 2ND BEDROOM Int. Day	SAPPHIRE	
4	232	PENTHOUSE FLAT LIVING ROOM Int. Night	STEEL SAPPHIRE SILVER CHANGELING	
7	233	PENTHOUSE FLAT HALLWAY Int. Night		
8	234	PENTHOUSE FLAT LIVING ROOM Int. Night	SILVER CHANGELING SAPPHIRE STEEL	
		END OF REPRISE		
9	235	PENTHOUSE FLAT LIVING ROOM Int. Night	STEEL SAPPHIRE CHANGELING	
13	236	PENTHOUSE FLAT HALLWAY Int. Night		
14	237	PENTHOUSE FLAT LIVING ROOM Int. Night	CHANGELING SAPPHIRE STEEL	
15	238	PENTHOUSE FLAT HALLWAY Int. Night		

PG.	SC.	SET	CHARACTER	NOTES
16	239	PENTHOUSE FLAT LIVING ROOM Int. Night	CHANGELING SAPPHIRE STEEL	
17	240	PENTHOUSE FLAT HALLWAY Int. Night	SAPPHIRE CHANGELING STEEL	
20	241	PENTHOUSE FLAT 2ND BEDROOM Int. Night	STEEL SAPPHIRE CHANGELING	
21	242	PENTHOUSE FLAT HALLWAY Int. Night	STEEL SAPPHIRE	
24	243	PENTHOUSE FLAT 1ST BEDROOM Int. Night	STEEL SAPPHIRE	
26	244	PENTHOUSE FLAT HALLWAY Int. Night	STEEL SAPPHIRE	
27	245	SCREEN ROOM Int. Night	STEEL SAPPHIRE	
31	246	PENTHOUSE FLAT HALLWAY Int. Night	SAPPHIRE	
33	247	PENTHOUSE FLAT 2ND BEDROOM Int. Night	CHANGELING SAPPHIRE	
34	248	PENTHOUSE FLAT HALLWAY Int. Night	SAPPHIRE	
35	249	PENTHOUSE FLAT LIVING ROOM Int. Night	SAPPHIRE ROTHWYN VOICE SILVER STEEL	

PG.	SC.	SET	CHARACTER	NOTES
42	250	SCREEN ROOM Int. Night	STEEL	
43	251	PENTHOUSE FLAT LIVING ROOM Int. Night	SAPPHIRE VOICE CHANGELING	
44	252	PENTHOUSE FLAT HALLWAY Int. Night	STEEL SAPPHIRE	
48	253	PENTHOUSE FLAT LIVING ROOM Int. Night	STEEL SAPPHIRE	
49	254	PENTHOUSE FLAT HALLWAY Int. Night	STEEL SAPPHIRE ROTHWYN ELDRED VOICE	
60	255	PENTHOUSE FLAT KITCHEN Int. Night	STEEL	
61	256	PENTHOUSE FLAT HALLWAY Int. Night	SAPPHIRE STEEL	
68	257	PENTHOUSE FLAT 2ND BEDROOM Int. Night	CHANGELING	
69	258	PENTHOUSE FLAT HALLWAY Int. Night	STEEL SAPPHIRE	
70	259	PENTHOUSE FLAT 2ND BEDROOM Int. Night	CHANGELING SAPPHIRE STEEL	

PG.	SC.	SET	CHARACTER	NOTES
74	260	PENTHOUSE FLAT LIVING ROOM Int. Night		
75	261	PENTHOUSE FLAT 2ND BEDROOM Int. Night	CHANGELING STEEL SAPPHIRE	

SAPPHIRE AND STEEL

by

P.J. HAMMOND

EPISODE FIVE

REPRISE OF PART OF SCENE 230, THEN LAST SCENES FROM EPISODE FOUR.

EP.4. SC.230. INT. PENTHOUSE FLAT LIVING ROOM. NIGHT.

STEEL: Move away from it, Sapphire. Move back down.

SAPPHIRE BEGINS TO EASE HER WAY BACK DOWN THE STAIR, STILL WATCHING THE CHANGELING AS SHE DOES SO.

SAPPHIRE: (STILL PUZZLED)
But something's wrong. It's -
it's at the beginning.

STEEL: The beginning?

THE CHANGELING MOVING SLOWLY DOWN THE STAIRS, MOVING TOWARDS US. HE RAISES HIS LEFT HAND, EXTENDING IT, AS IF TOWARDS SAPPHIRE.

SAPPHIRE: It doesn't,it
doesn't know anything. It doesn't
sense anything.

SILVER: I told you. It's
a machine.

SAPPHIRE: No ...

AND CLOSE ON HER FACE WHICH IS SUPERIMPOSED OVER ....

EP.4. SC.231. INT. PENTHOUSE FLAT
2ND BEDROOM. DAY.

WE FAVOUR THE COT, WITH SAPPHIRE'S FACE SUPERIMPOSED OVER.

SAPPHIRE: (VOICE OVER)
It has no knowledge and yet it has a need. There are things that it needs, that it depends upon ...

EP.4. SC.232. INT. PENTHOUSE FLAT
LIVING ROOM. NIGHT.

STEEL, SAPPHIRE AND SILVER ON THE STAIR.

STEEL: (WATCHING THE CHANGELING) What things?

SAPPHIRE'S FACE, STILL SENSING, STILL PUZZLED.

SAPPHIRE: Warmth, sleep - it needs sleep.

STEEL'S FACE.

SILVER'S FACE.

THE CHANGELING'S FACE.

SAPPHIRE: Sleep and warmth and food and - and love ...

WE SEE THE COT SUPERIMPOSED OVER SAPPHIRE'S FACE. THERE IS A MOVEMENT IN THE COT.

<u>SAPPHIRE</u>: (REALISING) Steel!

THE SUPERIMPOSITION GOES.

<u>SAPPHIRE</u>: (STARING AT THE CHANGELING) It's a child!

THE CHANGELING CHECKS ON THE STAIR.

STEEL'S FACE AS HE WATCHES IT.

SILVER'S FACE, ALSO WATCHING.

<u>STEEL</u>: A child?

<u>SAPPHIRE</u>: Yes.

WE LOOK AT THE CHANGELING.

<u>STEEL</u>: How old?

<u>SAPPHIRE</u>: About ten, twelve weeks.

WE LOOK AT THE CHANGELING.

<u>SILVER</u>: (A SHAKE OF THE HEAD) No. They could programme a machine to have a child's thoughts, a child's mind.

STEEL: Why?

SILVER'S FACE. HE HAS NO ANSWER.

SILVER: I don't know why. But I can soon find out.

AND HE MOVES QUICKLY UP THE STAIR, PUSHING HIS WAY PAST SAPPHIRE.

STEEL: Silver!

SILVER: (MOVING TOWARDS THE CHANGELING) I told you, I'm the technician ...

STEEL: Don't go near it ...!

SILVER: And there's no machine, past, present or future ...

HE REACHES THE CHANGELING.

EP.4. SC.233. INT. PENTHOUSE FLAT HALLWAY. NIGHT.

QUICKLY, THE SECTION OF WALL AND THE LIGHT PULSATING ....

EP.4. SC.234. INT. PENTHOUSE FLAT
LIVING ROOM. NIGHT.

SILVER AND THE CHANGELING.

SILVER: That I can't handle ....

THE CHANGELING REACHES OUT WITH HIS LEFT HAND.

SAPPHIRE: (A SHOUT) No!

THE CHANGELING SEIZES SILVER.

THERE IS A BURST OF LIGHT, A SHARP, RASPING SOUND AND SILVER DISAPPEARS.

STEEL'S FACE.

SAPPHIRE'S FACE.

THE CHANGELING BEGINS TO DESCEND THE STAIR ONCE MORE. IT REACHES OUT ITS LEFT HAND, REACHES TOWARDS SAPPHIRE.

SAPPHIRE'S FACE.

END OF REPRISE

STANLEY MILLS
Amendments.

EP.5. SC.235. INT. PENTHOUSE FLAT
LIVING ROOM. NIGHT.

STEEL, SAPPHIRE AND THE CHANGELING.

THE CHANGELING IS STILL MOVING SLOWLY DOWN THE STAIR.

STEEL PICKS UP TABLE.
CHANGELING TOUCHES IT.

SAPPHIRE: Don't let it touch you.

STEEL'S FACE.

THE HAND OF THE CHANGELING.

SAPPHIRE: It's hand. Be careful of its hand.

THEY REACH THE FOOT OF THE STAIR.

STEEL PUSHES SOFA TOWARDS THE CHANGELING.

THE CHANGELING REACHES OUT AND GRABS AT THE SOFA.

THE SOFA, WHERE IT HAS BEEN TOUCHED, DISAPPEARS.

SAPPHIRE: I said, be careful of it.

STEEL: (VOICE OVER AS HE MOVES) Let it follow you.

SAPPHIRE GLANCES AT STEEL.

SAPPHIRE BLUE EYES. WE HEAR BRAHM'S LULLABY.

THE CHANGELING TURNS IN SAPPHIRE'S DIRECTION.

STEEL RAISES TABLE AT THE CHANGELING'S BACK.

<u>SAPPHIRE</u>: (VOICE OVER)
You can't kill it, Steel.

STEEL'S FACE.

THE CHANGELING MOVES IN SAPPHIRE'S DIRECTION AND STEEL FOLLOWS BEHIND IT.

<u>SAPPHIRE</u>: (VOICE OVER)
You can't hurt it.

STEEL MOVING BEHIND THE CHANGELING.

<u>SAPPHIRE</u>: (VOICE OVER)
It's only a child.

STEEL'S FACE. HE CHECKS, HIS HAND STILL RAISED.

THE CHANGELING CONTINUES TO MOVE TOWARDS SAPPHIRE.

SAPPHIRE'S FACE AS SHE BACKS IN TO THE DOORWAY.

THEN THE CHANGELING ALSO CHECKS.

THE CHANGELING'S FACE .....

EP.5. SC.236. INT. PENTHOUSE FLAT
HALLWAY. NIGHT.

WE FAVOUR THE SECTION OF WALL. THE BLURRED, MOVING SHAPE. THE LIGHT PULSATES, LIKE A SIGNAL ....

EP.5. SC.237. INT. PENTHOUSE FLAT
LIVING ROOM. NIGHT.

THE CHANGELING'S FACE. IT THEN GIVES A POSITIVE, ALMOST DEFIANT, SHAKE OF THE HEAD.

CHANGELING: No.

SAPPHIRE'S FACE.

STEEL'S FACE.

CHANGELING: I want ....

IT SHAKES ITS HEAD AGAIN. IT THEN PUTS OUT BOTH HANDS BEFORE IT, WRIST UPON WRIST LIKE SOMEONE HANDCUFFED. IT IS AS IF THE CHANGELING IS TRYING ITS BEST TO STOP THE HANDS FROM CAUSING MORE DAMAGE.

SAPPHIRE WATCHING.

STEEL WATCHING.

CHANGELING: (ANOTHER SHAKE OF THE HEAD) No ...

EP.5. SC.238. INT. PENTHOUSE FLAT
HALLWAY. NIGHT.

THE LIGHT FROM BEHIND THE SECTION OF WALL. JUST A SECOND OF IT BEFORE IT FADES AND DIES OUT ....

EP.5. SC.239. INT. PENTHOUSE FLAT
LIVING ROOM. NIGHT.

WITH ITS HANDS STILL HELD FORWARD, WRIST UPON WRIST, THE CHANGELING MOVES TOWARDS THE DOOR.

SAPPHIRE EASES OUT INTO THE HALLWAY. SHE THEN STEPS TO ONE SIDE.

STEEL WATCHING THE PROGRESS OF THE CHANGELING.

SAPPHIRE EDGING BACK, KEEPING WELL CLEAR OF THE DOORWAY.

THE CHANGELING COMES OUT FROM THE LIVING ROOM. IT MAKES NO ATTEMPT TO MOVE TOWARDS SAPPHIRE. IT DOES NOT EVEN LOOK AT HER. INSTEAD, IT TURNS IN THE OTHER DIRECTION AND MOVES ON ALONG THE HALLWAY.

STEEL MOVES OUT FROM THE LIVING ROOM. HE TOO, WATCHES THE CHANGELING.

SAPPHIRE: It tried to resist something, did you notice?

STEEL: (WATCHING) Yes.

SAPPHIRE: Whatever it is that's controlling it.

STEEL: (STILL WATCHING THE CHANGELING) The time source?

SAPPHIRE: It must be.

EP.5. SC.240. INT. PENTHOUSE FLAT HALLWAY. NIGHT.

THE CHANGELING CHECKS AS IT REACHES THE DOOR OF THE SECOND BEDROOM. THEN, STILL KEEPING ITS HANDS CLEAR, THE CHANGELING PUSHES OPEN THE BROKEN DOOR WITH ITS SHOULDER AND ENTERS THE ROOM. THE DOOR SWINGS SHUT.

STEEL AND SAPPHIRE STILL WATCHING.

STEEL: (v/o) So what is he?

AND HE BEGINS TO MOVE ALONG THE HALLWAY.

SAPPHIRE: (v/o) (FOLLOWING STEEL) A transmutation. A human one.

THEY CHECK AT THE DOOR OF THE SECOND BEDROOM.

SAPPHIRE: (v/o) I suppose you could call it a changeling.

STEEL: (v/o) A changeling?

SAPPHIRE: (v/o) A substitute child.

STEEL'S FACE.

SAPPHIRE: (v/o) Old folklore.

STANLEY MILLS

Amendments

EP.5. SC.241. INT. PENTHOUSE FLAT NURSERY. NIGHT.

STEEL: (v/o) It's been substituted for itself?

SAPPHIRE: Give or take thirty years, yes.

EP.5. SC.242. INT. PENTHOUSE FLAT HALLWAY. NIGHT.

STEEL AND SAPPHIRE BY THE DOOR.

STEEL: I wonder what he did to Silver?

SAPPHIRE: We saw what happened when the other objects were touched. (RE THE DOOR) And then there's that.

STEEL LOOKS AT THE DAMAGED DOOR.

SAPPHIRE: I think it sent Silver back.

STEEL: To where?

SAPPHIRE: To the beginning. His beginning.

STEEL'S FACE.

SAPPHIRE: Maybe even further back than that.

STEEL'S FACE, IN THOUGHT.

SAPPHIRE: (NOTICING)
What is it?

STEEL: Nothing. I'm just trying to imagine - but it's impossible.

SAPPHIRE: Imagine what?

STEEL: Imagine Silver having any kind of beginning, any kind of childhood.

SAPPHIRE: Now that's strange.

STEEL LOOKS AT HER.

SAPPHIRE: My thoughts exactly.

STEEL: About Silver?

SAPPHIRE: No. About you.

STEEL AND SAPPHIRE IN THE DOORWAY OF THE DARK ROOM.

STEEL REACHES IN AND SWITCHES ON THE LIGHT.

THE CHANGELING IS KNEELING ON THE FLOOR IN THE CENTRE OF THE ROOM, CLOSE TO THE COT. THE CHANGELING'S HEAD IS LOWERED AND ITS HANDS ARE STILL HELD OUT, WRIST CROSSED OVER WRIST.

STEEL AND SAPPHIRE WATCH THE FIGURE FOR A MOMENT.

SAPPHIRE: (QUIETLY) It's the child from this room. This is the baby.

STEEL: Yes.

WE LOOK AT THE FIGURE.

STEEL THEN SWITCHES OFF THE LIGHT, REACHES FOR THE JAGGED HOLE IN THE DOOR AND PULLS THE DOOR SHUT QUIETLY.

STEEL: (AS HE MOVES)
Oh, I have very positive origins.

SAPPHIRE FOLLOWS AFTER STEEL.

STEEL: (AS HE MOVES)
Imexpressible, maybe. But positive.

HE CLOSES THE DOOR OF THE NURSERY BEDROOM.

CHANGELING LISTENING TO MUSIC.

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EP.5. SC.243. INT. PENTHOUSE FLAT BEDROOM. NIGHT.

STEEL: Without Silver, we don't stand a chance of getting out of this capsule.

SAPPHIRE: What about the ....

STEEL: So what are you going to do about it? Try getting him back.
If Silver has been sent back in time, to a period when he never even existed?

SAPPHIRE: Yes? What about the parents of that child?

STEEL: It could hardly have sent them back. Because the child wouldn't have existed itself.

SAPPHIRE: It wouldn't be here.

STEEL: So maybe he's sent them in a different direction.

SAPPHIRE: Yes. The opposite direction. You noticed the hands?

STEEL NODS AND HOLDS OUT HIS LEFT HAND, DEMONSTRATING TO HIMSELF.

SAPPHIRE: The left hand.

STEEL: The past.

SAPPHIRE: And the right?

STEEL: The future.

SAPPHIRE: It could be that.

STEEL PICKS UP BABY ALARM.

SAPPHIRE WATCHING HIM.

STEEL, IN THOUGHT, STUDIES THE OBJECT.

STEEL: There must be a power system somewhere.

STEEL: There must be machinery.

EP.5. SC.244. INT. PENTHOUSE FLAT
HALLWAY. NIGHT.

STEEL WALKS DOWN TO SCREEN ROOM.

EP.5. SC.245. INT. SCREEN ROOM. NIGHT.

STEEL TURNS ON LIGHT.

THE DOOR OPENING.

STEEL SITS IN CHAIR.

THE LIGHTS GO DOWN IN THE ROOM.

SAPPHIRE COMES IN.

STEEL: This room is very special.

SAPPHIRE FOLLOWS HIM INTO THE ROOM.

STEEL: It's the only one that isn't pretending to be something else.

SAPPHIRE: A room from the future.

STEEL: Yes.

HE MOVES AROUND, TRYING THE WALLS, TAPPING AT THEM.

STEEL: And yet, still no machinery. Still nothing.

SAPPHIRE: Nothing that we can see.

STEEL: So how does it work?

SAPPHIRE'S FACE.

STEEL: How did it get here?

SAPPHIRE'S FACE.

STEEL: How do we send it back?

SAPPHIRE: We can't send it back. Not without the others.

STEEL: Alright, fine. But in the meantime, while we're just waiting around, waiting for them to re-appear, you just tell me how this thing works.

A MOMENT.

<u>SAPPHIRE</u>: I've no idea.

<u>STEEL</u>: Right, then get Silver back.

<u>SAPPHIRE</u>: Now?

<u>STEEL</u>: Now.

AND HE RETURNS TO EXAMINING THE SCREEN ROOM.

SAPPHIRE MOVES TO THE DOOR. SHE CHECKS THERE, THEN TURNS.

<u>SAPPHIRE</u>: We're forgetting the time source.

STEEL LOOKS UP.

<u>SAPPHIRE</u>: Only I thought you were worried.

<u>STEEL</u>: Worried?

<u>SAPPHIRE</u>: That it's all gone too smoothly. That we got into this place too easily.

A MOMENT.

STEEL: I'm still worried.

SAPPHIRE: Good.

SHE OPENS THE DOOR.

SAPPHIRE: I'll take time back.

STEEL: (A NOD) Fine.

SAPPHIRE: To the moment when the three of us were standing in that living area.

STEEL: See you back there.

AND HE CONTINUES WITH HIS EXAMINATION OF THE SCREEN ROOM.

SAPPHIRE GOES OUT FROM THE ROOM.

EP.5. SC.246. INT. PENTHOUSE FLAT HALLWAY. NIGHT.

SAPPHIRE LEAVES THE SCREEN ROOM AND WALKS ALONG THE HALLWAY.

SHE PASSES THE SECTION OF WALL. SHE THEN CHECKS, SENSING SOMETHING. SHE TURNS TO LOOK AT THE SECTION OF WALL.

WE FAVOUR THE WALL. NO LIGHT, NO MOVEMENT. JUST A STRAIGHTFORWARD FLANK OF WALL.

SAPPHIRE LOOKING AT IT. SHE THEN MOVES TO IT, KNEELS DOWN AND RUNS HER HANDS ACROSS THE FACE OF THE WALL.

THEN, VERY QUICKLY, LIKE SOMETHING SUBLIMINAL, WE RUN A PART OF SCENE 129, EPISODE TWO ...

THE ROOF OF THE FLATS, AND SAPPHIRE MOVING, JERKING, AS IF HIT BY A SUDDEN SPASM OF PAIN ...

AND BACK IN THE HALLWAY AGAIN.

SAPPHIRE'S FACE, PUZZLED. THE RECALL HAS BEEN TOO FAST AND TOO BRIEF TO HAVE REGISTERED.

AND THE WALL STILL LOOKING PERFECTLY NORMAL.

SAPPHIRE GETS SLOWLY TO HER FEET. STILL PUZZLED, SHE LOOKS AT THE SECTION OF WALL.

SHE THEN LOOKS BACK TOWARDS THE SCREEN ROOM, AS IF SHE MIGHT GO BACK TO TELL STEEL.

SAPPHIRE THEN CHANGES HER MIND. SHE MOVES ON ALONG THE HALLWAY.

SHE REACHES THE DOOR OF THE SECOND BEDROOM, THEN QUIETLY PUSHES THE DOOR OPEN JUST FIVE OR SIX INCHES.

SAPPHIRE PEERS IN TO THE ROOM.

EP.5. SC.247. INT. PENTHOUSE FLAT
2ND BEDROOM. NIGHT.

THE CHANGELING IS STILL KNEELING IN THE SAME SPOT. HIS HEAD IS STILL LOWERED, HIS HANDS STILL CROSSED AND HELD OUT BEFORE HIM.

SAPPHIRE PEERING IN THROUGH THE OPENING OF THE DOOR.

EP.5. SC.248. INT. PENTHOUSE FLAT
HALLWAY. NIGHT.

SAPPHIRE PUTS HER HAND INTO THE JAGGED OPENING AND QUIETLY PULLS THE DOOR TO.

EP.5. SC.249. INT. PENTHOUSE FLAT
LIVING ROOM. NIGHT.

SAPPHIRE ENTERS, CLOSING THE DOOR TO AFTER HER. SHE STANDS THERE FOR A MOMENT, LOOKING AT THE ROOM.

SAPPHIRE BEGINS TO CROSS THE ROOM.

AS IF FROM THE CORNER OF ONE'S EYES, THE SLIGHT SHIFTING MOVEMENT OF CUSHIONS. THE MOVEMENT IS ACCOMPANIED BY THE FAINT HISSING SOUND.

SAPPHIRE CHECKS. SHE LOOKS AROUND HER AT THE ROOM.

NOTHING.

SAPPHIRE BEGINS TO CROSS THE ROOM ONCE MORE.

OOV, THE SOUND OF THE DOOR OPENING. THE CLICK OF A LOCK.

SAPPHIRE TURNS QUICKLY.

WE FAVOUR THE DOOR. IT IS BEING PUSHED OPEN. WE SEE THE LOCK AND HANDLE INTACT.

SAPPHIRE'S FACE.

THE DOOR OPENING WIDE.

THEN ROTHWYN ENTERS THE ROOM. IT IS AS IF SHE DOES NOT SEE SAPPHIRE.

SAPPHIRE'S FACE.

ROTHWYN ENTERS THE ROOM IN THE SAME WAY THAT SHE WOULD HAVE DONE IN EPISODE ONE.

WE SEE THE ROOM FROM ROTHWYN'S POV.

SAPPHIRE IS NOT THERE.

ROTHWYN CROSSES TO THE WALL THAT HOUSES THE MONITOR LIGHT.

SAPPHIRE IN THE ROOM NOW, WATCHING THE PROGRESS OF ROTHWYN.

WE SEE ROTHWYN REACH THE WALL.

ROTHWYN: (TO THE WALL)
Day twenty-seven.

WE FAVOUR THE WALL. THERE IS THE FAINT CLICK AND THE TINY RED LIGHT SWITCHES ITSELF ON.

SAPPHIRE'S FACE, REACTING TO THIS.

ROTHWYN: (TO THE WALL)
Experimental project, E.S. stroke five, stroke treble seven. Urban examination and observation.

SHE YAWNS SLIGHTLY, MORNING TIRED. A RELAXED-LOOKING ROTHWYN, SEEN BEFORE HER TROUBLES BEGAN.

SAPPHIRE'S FACE.

ONCE AGAIN, AS IF FROM THE CORNER OF THE EYE, THE MOVEMENT OF OBJECTS.

SAPPHIRE TURNS QUICKLY TO LOOK.

NOTHING.

ROTHWYN: (AT THE WALL)
Oh, and I wanted to report a transference failure.

SAPPHIRE TURNING HER HEAD ONCE MORE TO LOOK. AS SHE DOES THIS, THE VOICE SPEAKS AS IT DID IN SCENE 93, EPISODE TWO.

AS THE VOICE SPEAKS, WE SEE ROTHWYN MOUTHING HER NEXT LINE FROM SCENE 9, EPISODE ONE.

VOICE: (OVER) Time is the measure of duration or continuous existence without reference to extension in space.

SAPPHIRE LOOKS QUICKLY AROUND ONCE MORE.

ROTHWYN: (AT THE WALL) .... After all, I am responsible for the domestic side of this experiment ...

AND THE VOICE SPEAKS AGAIN, LOUDER, DROWING THE SOUND OF ROTHWYN.

VOICE: (OVER) Absolute time is unrelated to matter or motion ....

SAPPHIRE BEGINS TO MOVE ACROSS THE ROOM, BEGINS TO MOVE TOWARDS WHERE ROTHWYN WOULD BE.

VOICE: (OVER, AS SAPPHIRE MOVES) And is continuous, unlimited and infinitely divisible.

WE FAVOUR THE WALL AND WE SEE THE FIGURE OF ROTHWYN FADE.

SAPPHIRE CHECKS AND STARES.

THE HISSING SOUND, OOV AND VERY LOUD.

YET AGAIN, SAPPHIRE TURNS QUICKLY.

NOTHING.

SAPPHIRE TURNS HER HEAD AND LOOKS TOWARDS THE DOOR.

WE FAVOUR THE DOOR. WE SEE THE JAGGED HOLE WHERE THE HANDLE AND LOCK HAD BEEN.

ROTHWYN: (VOICE ONLY) We've some supplies left.

SAPPHIRE TURNS AROUND TO LOOK.

NOTHING.

ROTHWYN: (VOICE ONLY)
I'll try to make them last.

SAPPHIRE'S FACE.

VOICE: (OVER) Time,
as measured by clocks, chronometers,
etc ...

SAPPHIRE TURNS YET AGAIN.

SILVER IS STANDING BY THE WALL,
AS IN SCENE 224, EPISODE FOUR.

SAPPHIRE'S FACE.

VOICE: (OVER) Is
computed on the basis of an average ...

AS IN SCENE 224, EPISODE FOUR, STEEL
AND SAPPHIRE ENTER THE ROOM.

SILVER: There's no-one.
Not a soul.

VOICE: (OVER THIS)
Or mean solar day ....

SAPPHIRE'S FACE.

THE IMAGES OF HERSELF, STEEL AND SILVER FADE.

<u>SAPPHIRE</u>: (VOICE OVER)
Steel ...

AND HER VOICE SEEMS TO ECHO AND FADE AWAY INTO NOTHING.

<u>SAPPHIRE</u>: (VOICE OVER)
Steel, Steel, Steel, Steel .....

EP.5. SC.250. INT. SCREEN ROOM. NIGHT.

NO SOUND OVERLAP.

QUICKLY, ON STEEL AS HE EXAMINES THE ROOM.

HE HEARS NOTHING ....

EP.5. SC.251. INT. PENTHOUSE FLAT

LIVING ROOM. NIGHT.

ON SAPPHIRE.

SAPPHIRE: (VOICE OVER AND ECHOED) Steel, Steel, Steel ....

VOICE: (OVER) Which is always the same length ....

SAPPHIRE TURNS AROUND QUICKLY.

AS IN SCENE 234, EPISODE FOUR, THE CHANGELING IS DESCENDING THE GALLERY STAIR. IT REACHES OUT ITS LEFT HAND, REACHES TOWARDS SAPPHIRE.

VOICE: (OVER) And has no real existence.

THE IMAGE OF THE CHANGELING FADES.

CLOSE ON SAPPHIRE'S FACE.

EP.5. SC.252. INT. PENTHOUSE FLAT
HALLWAY. NIGHT.

STEEL IS IN THE DOORWAY OF THE SCREEN ROOM.

STEEL: What do you mean, you can't work in there?

AND WE THEN SEE THAT SAPPHIRE IS STANDING IN THE HALLWAY.

SAPPHIRE: It's impossible. I just can't operate. Not in that room.

STEEL: Then try another room. (RE THE SCREEN ROOM) Try this one.

SAPPHIRE: No. It has to be the room that Silver was last in.

STEEL: So what's stopping you?

SAPPHIRE: The room itself.

STEEL LOOKS ALONG THE HALLWAY, IN THE DIRECTION OF THE LIVING ROOM.

<u>SAPPHIRE</u>: It's almost live. As if it were charged.

<u>STEEL</u>: With what?

<u>SAPPHIRE</u>: With time.

STEEL'S FACE. HE GLANCES TOWARDS THE LIVING ROOM DOOR ONCE MORE.

<u>STEEL</u>: You mean it knew your reason for going into that room?

<u>SAPPHIRE</u>: It must have done.

STEEL'S FACE.

<u>SAPPHIRE</u>: What other reason would it have for setting up a barrier like that?

A MOMENT, THEN STEEL BEGINS TO WALK ALONG THE HALLWAY TOWARDS THE LIVING ROOM DOOR. SAPPHIRE WALKS WITH HIM.

STEEL: (AS HE WALKS)
So you're unable to take time back.

SAPPHIRE: (AS SHE WALKS)
Under those conditions, yes. I haven't that kind of power.

STEEL CHECKS AT THE DOOR OF THE LIVING ROOM.

STEEL: But it has.

SAPPHIRE: Obviously.

ON STEEL'S FACE FOR A MOMENT. HE LOOKS AROUND HIM.

SAPPHIRE: Are you thinking ..?

STEEL: Yes. The same thoughts.

HE PUSHES OPEN THE DOOR OF THE LIVING ROOM.

STEEL: You can't use your powers.

HE PEERS INTO THE LIVING ROOM.

STEEL: I can't do what I'm supposed to do, send this capsule back, because the crew members aren't here.

SAPPHIRE: We've lost our technician.

STEEL: (A NOD) The only person who knows the way in and the way out.

HE MOVES IN TO THE LIVING ROOM DOORWAY.

EP.5. SC.253. INT. PENTHOUSE FLAT
LIVING ROOM. NIGHT.

STEEL LOOKING IN, WITH SAPPHIRE BEHIND HIM.

STEEL: There's a time-field outside this place. And now, apparently, a time-barrier within.

SAPPHIRE: Plus the fact that wherever the time source is, it must be watching us, listening to us.

STEEL: (ANOTHER NOD) Every move.

A MOMENT.

EP.5. SC.254. INT. PENTHOUSE FLAT HALLWAY. NIGHT.

STEEL AND SAPPHIRE IN THE DOORWAY OF THE ROOM.

STEEL: So what did you do?

SAPPHIRE: What did I do?

STEEL: Yes, when you entered the room, did you prepare things? What?

SAPPHIRE: No, I simply thought about what I had to do. To take time back. Get Silver back.

STEEL: (STILL LOOKING INTO THE ROOM) You only had to think it?

SAPPHIRE: Yes.

STEEL: (RE THE ROOM) Think it now.

ON SAPPHIRE FOR A MOMENT. SHE THEN WALKS THROUGH THE LIVING ROOM DOORWAY AND IN TO THE ROOM.

VERY QUICKLY, WE SEE ONE OF THE EARLIER POV SHOTS OF THE EMPTY, DESOLATE ROOFTOP. WE SEE IT AS IF THROUGH THE DOORWAY, AS IF FROM STEEL'S VIEWPOINT.

STEEL'S FACE.

WE THEN SEE SAPPHIRE STANDING IN THE ROOM.

SAPPHIRE: Steel?

STEEL: Yes, I saw that. Come back out.

SAPPHIRE COMES OUT FROM THE ROOM.

SAPPHIRE: The rooftop.

STEEL: I know. (LOOKING INTO THE ROOM) Past or future?

SAPPHIRE: It could have been either.

A MOMENT, WITH STEEL MAKING A CAREFUL VISUAL STUDY OF THE HALLWAY.

STEEL: (VOICE OVER)
Try it here. Take time back here.

SAPPHIRE'S FACE.

STEEL: (VOICE OVER)
When you and I and Silver first came out from that screen room. Try that.

CLOSE ON SAPPHIRE'S FACE.

WE THEN SEE A SECTION OF SCENE 45, EPISODE ONE.

DAYLIGHT AND ROTHWYN AND ELDRED ARE MOVING ALONG THE HALLWAY.

ELDRED: (AS THEY WALK)
It won't signal back?

ROTHWYN: No.

ELDRED CHECKS AND LOOKS UP AT THE HALLWAY MONITOR LIGHT.

ELDRED: So which one did you try?

<u>ROTHWYN:</u> The master panel. Well, we usually get an instant signal back from that, don't we?

<u>ELDRED:</u> (A THOUGHTFUL NOD) Yes.

AND THE IMAGES OF ROTHWYN AND ELDRED FADE.

STEEL'S FACE.

SAPPHIRE'S FACE.

A MOMENT.

<u>STEEL:</u> What's that?

<u>SAPPHIRE:</u> The people from the future.

<u>STEEL:</u> Why are they dressed like that?

<u>SAPPHIRE:</u> Part of their experiment. Did you expect something else?

A MOMENT, THEN STEEL MOVES ALONG THE HALLWAY TO WHERE THE IMAGE OF ELDRED HAD BEEN. HE, STEEL, LOOKS UP AT THE SECTION OF WALL THAT HOUSES THE MONITOR LIGHT. HE THEN REACHES UP AND TOUCHES AT THE WALL.

SAPPHIRE: A transmitter, Silver said.

STEEL: (STUDYING THE WALL) And a monitor. Something that sees all.

SAPPHIRE: And there's probably one in every room.

STEEL: Yes.

HE TURNS FROM THE WALL.

STEEL: So that's how it sees us. Sees our faces, reads our thoughts.

HE LOOKS AROUND HIM, HIGH UP AT THE WALLS AND CEILINGS.

SAPPHIRE WATCHES HIM, THEN, ON HER FACE A THOUGHT, SOMETHING REMEMBERED. SHE BEGINS TO MOVE ALONG THE HALLWAY IN THE DIRECTION OF THE SECTION OF WALL.

STEEL: So perhaps there is no machinery.

SAPPHIRE HAS REACHED THE SECTION OF WALL.

STEEL: Perhaps there doesn't need to be any. Not the kind we're looking for.

SAPPHIRE IS STARING AT THE SECTION OF WALL.

SAPPHIRE: That's right.

STEEL TURNS TO LOOK AT HER.

SAPPHIRE: (STILL WATCHING THE SECTION OF WALL) Here, Steel.

STEEL MOVES ALONG THE HALLWAY, MOVES TO SAPPHIRE.

SAPPHIRE EASES BACK FROM THE WALL. STILL WATCHING IT, SHE MOVES AS FAR BACK FROM IT AS POSSIBLE.

SAPPHIRE: (STILL WATCHING)
Remember? On the rooftop?

STEEL'S FACE ...

THEN QUICKLY, A RE-RUN OF PART OF SCENE 123, EPISODE TWO.

SAPPHIRE AND THE INVISIBLE WALL.

STEEL WATCHING HER.

SAPPHIRE: (RE THE WALL)
Yes. Here. I'm in line with it, here ....

IN THE HALLWAY AGAIN WITH SAPPHIRE STARING AT THE SECTION OF WALL.

STEEL LOOKS AT THE SECTION OF WALL ....

AGAIN, QUICKLY, A RE-RUN. THIS TIME FROM PART OF SCENE 127, EPISODE TWO.

THE ROOF AGAIN.

SAPPHIRE: (EYES CLOSED) It's not just a machine. Well, not completely - not all of it ...

STEEL: Tell me.

SAPPHIRE'S MOUTH OPENS, IN SURPRISE AND DISBELIEF.

SAPPHIRE: (EYES STILL CLOSED) It's - it's capable of a lot of things - so many things ...

THE HALLWAY AGAIN.

SAPPHIRE WITH HER EYES CLOSED. STEEL STARING AT THE SECTION OF WALL.

STEEL: Yes. I remember.

STEEL: (EYES STILL CLOSED) It's capable - it's capable of everything.

AND HER EYES COME OPEN.

SAPPHIRE: (POINTING AT THE SECTION OF WALL) There, Steel. It's there.

STEEL STARING AT THE SECTION OF WALL.

SAPPHIRE: And you're right. There is no other means of power. Only that.

STEEL: (LOOKING AT THE WALL) Capable of all things.

SAPPHIRE: Yes.

STEEL MOVES SLOWLY TOWARDS THE SECTION OF WALL. HE THEN KNEELS DOWN BEFORE IT, REACHES OUT AND TOUCHES IT, EXAMINES IT WITH HIS FINGER-TIPS.

STEEL: (DURING THE ABOVE) Capable of everything. (BEAT) So they used it, did they? Those people of the future.

HE APPLIES PRESSURE TO THE WALL BUT NOTHING HAPPENS.

SAPPHIRE KNEELS DOWN BESIDE HIM.

STEEL: (AN EDGE) Those brilliant, clever minds, they harnassed it, made it work for them - whatever it is.

THE LIGHT FROM BEHIND THE WALL PULSATES SUDDENLY, BRIGHTLY.

THE GLINT OF MACHINERY.

THE VOICE THAT IS HALF-MACHINE, HALF-CREATURE, SPEAKS SUDDENLY, LOUDLY.

VOICE: (OVER) Remember ...?

QUICKLY, A RE-RUN OF PART OF SCENE 129, EPISODE TWO.

THE ROOF ONCE MORE. SAPPHIRE MOVING, JERKING, AS IF HIT BY A SUDDEN SPASM OF SEVERE PAIN.

SAPPHIRE: (CRYING OUT) No! Oh, no ...!

THE HALLWAY AGAIN, AND SAPPHIRE MOVING, JERKING AWAY FROM THE BRIGHT WALL.

SAPPHIRE: (CRYING OUT) No! Oh, no!

STEEL REACHES OUT FOR HER.

<u>SAPPHIRE</u>: The pain! <u>It's</u> pain!

<u>STEEL</u>: (HOLDING HER) Alright.

THE LIGHT DIES FROM BEHIND THE WALL.

STEEL WATCHES THE WALL AS HE HOLDS SAPPHIRE.

A MOMENT, THEN SAPPHIRE RELAXES.

<u>SAPPHIRE</u>: (QUIETLY, CALMLY) This pain. For always. For ever.

STEEL STARES AT THE WALL. HE THEN RELEASES SAPPHIRE. HE MOVES TO THE WALL AGAIN AND BANGS AT IT WITH THE EDGE OF HIS FIST.

NOTHING.

STEEL THEN STANDS UP AND AIMS A KICK AT THE WALL.

THERE IS ONLY THE USUAL HARD, METALLIC RINGING SOUND.

<u>STEEL</u>: Wait here.

AND HE MOVES OFF ALONG THE HALLWAY IN THE DIRECTION OF THE KITCHEN.

SAPPHIRE WATCHES THE SECTION OF WALL.

EP.5. SC.255. INT. PENTHOUSE FLAT
KITCHEN. NIGHT.

STEEL ENTERS. HE MOVES STRAIGHT TO A DRAWER, OR A RACK OF KITCHEN KNIVES AND SELECTS THE HEAVIEST LOOKING KNIFE.

EP.5. SC.256. INT. PENTHOUSE FLAT
HALLWAY. NIGHT.

SAPPHIRE IS STILL WAITING BY THE SECTION OF WALL.

OOV, THERE IS A SLITHERING, SLIDING SOUND.

SAPPHIRE TURNS HER HEAD QUICKLY TO LOOK.

WE SEE A FAINT GLOW OF THE LIGHT. IT COVERS ABOUT THE SAME AMOUNT OF AREA AS THE SECTION OF WALL, BUT THIS TIME IT IS HIGHER UP THE WALL, AND AT AN ANGLE, AS IF IT IS MOVING AWAY FROM ITS ORIGINAL POSITION.

SAPPHIRE SEES THE LIGHT BEFORE IT DIES OUT. SHE MOVES TOWARDS THE DIRECTION OF IT AND LOOKS UP.

STILL THE SLOW, SLIDING SOUND, OOV. THERE IS ALSO ANOTHER FAINT SOUND, OOV. THE CLIPPED, CHOKED, GRUNTING NOISE OF SOMETHING MOVING AND SUFFERING A GREAT DEAL OF PAIN IN THE PROCESS.

SAPPHIRE'S FACE AS SHE LISTENS.

SAPPHIRE: Steel!

THE SOUNDS OF SLITHERING CEASE.

STEEL COMES TO SAPPHIRE CARRYING THE SHARPENED KNIFE.

SAPPHIRE: It moved.

STEEL: Good.

HE KNEELS DOWN AND EXAMINES THE WALLPAPER. HE THEN PLACES THE KNIFE POINT AGAINST THE WALL AND MAKES A HORIZONTAL CUT.

STEEL: Anything now?

SAPPHIRE: (LISTENING) No.

SAPPHIRE MOVES AWAY EXAMINING WALL. STEEL MAKES A VERTICAL CUT. THERE IS A GRUNT AND SLITHER.

STEEL TEARS OFF AN ANGLE OR PAPER.

THE SOUNDS FADE. THERE IS SILENCE.

STEEL: If only we knew how these walls were contructed.

SAPPHIRE: It could be anywhere.

STEEL: It could have access to any part of this capsule.

SAPPHIRE: It has the right to be anywhere.

STEEL: Built in.

SAPPHIRE: A part of it.

STEEL: What were those noises?

SAPPHIRE: Sounds of pain.

SAPPHIRE RETURNS.

STEEL: Is it the same?

SAPPHIRE: Yes. The whole capsule is like this.

STEEL: Just a minute.

HE TRIES TO CUT THE SURFACE OF THE WALL UNSUCCESSFULLY.

SAPPHIRE: You'll never shift it.

HE TRIES AGAIN. AND IS ABOUT TO DO IT A THIRD TIME.

SAPPHIRE: Silver could.

HE STOPS.

STEEL: Yes, Silver probably could.

SAPPHIRE RUNS A FINGER ALONG WHERE STEEL CUT.

STEEL: Maybe there is a way of getting him back.

SAPPHIRE: Steel!

STEEL DOES NOT SEE HER EXAMINE HER FINGERTIPS.

STEEL: A quick way. A surprise way.

AND HE LOOKS TOWARDS THE SECOND BEDROOM.

<u>SAPPHIRE</u>: (RE HER FINGERS) Look!

STEEL TURNS TO HER.

<u>STEEL</u>: (RE HER F INGERS) It's blood.

STEEL'S FACE.

<u>SAPPHIRE</u>: Animal blood.

STEEL STARES AT HER FOR A MOMENT.

<u>STEEL</u>: Animal blood?

<u>SAPPHIRE</u>: Yes.

STEEL LOOKS AT THE PANEL, THEN AROUND HIM AT THE WALLS.

<u>STEEL</u>: So what the hell are they guilty of? Just what have they used as a time-source?

HE MOVES ALONG THE HALLWAY, THEN CHECKS, STILL LOOKING AROUND HIM AT THE PLACE.

STEEL: Capable of all things. (BEAT) Well, there's one thing it hasn't been capable of doing.

SAPPHIRE LOOKS AT HIM.

STEEL: Something decided to disobey orders. Remember?

STEEL STRAIGHTENS UP. HE THEN RAISES HIS HANDS AND LOOKS AT THEM.

STEEL: Left hand, the past. Right hand, the future. Isn't that what you said?

SAPPHIRE: Yes.

STEEL: So, what would happen if the past ...?

HE BEGINS TO PLACE HIS TWO HANDS TOGETHER. HE THEN CHECKS AND PLACES A FINGER TO HIS LIPS.

SAPPHIRE: (REALISING) Steel?

STEEL: Sorry, but there has to be a quicker way.

EP.5. SC.257-8 INT. PENTHOUSE FLAT.
NURSERY. NIGHT.

SAPPHIRE: (VOICE OVER) It's dangerous.

STEEL: (VOICE OVER) I know.

SAPPHIRE: (VOICE OVER) If you disappear as well ....

STEEL: (VOICE OVER) Then you'll have to cope. (HE LOOKS AT SAPPHIRE, A SLIGHT GRIN) As best you can.

SAPPHIRE: (QUIETLY, NORMAL VOICE) Steel, at least come back here, near the door. You know what it can do ....

STEEL: Oh, I know very well what it can do.

SAPPHIRE: Remember it can see us Steel. It can see into every room.

ONCE ON ITS FEET, THE CHANGELING CHEKCS. EXPRESSIONLESS, IT STARES AT STEEL, BUT ITS HANDS REMAIN CROSSED.

STEEL: That's what I'm relying on.

STEEL: (TO THE CHANGELING)
Do you have a name?

AND HE EDGES IN CLOSER.

CHANGELING: Name?

STEEL: Yes, you. You must have a name.

STEEL: (TO THE CHANGELING)
We want to help you.

AND, AS HE MOVES CLOSER, HE RAISES HIS OWN HANDS.

THE CHANGELING WATCHING HIM.

STEEL: (TO THE CHANGELING)
We want to give you back the things you need.

THE CHANGELING'S FACE.

<u>STEEL</u>: (TO THE CHANGELING)
Sleep and warmth and food. (BEAT)
Isn't that what you want?

THE CHANGELING'S FACE. JUST SOMETHING. JUST A FAINT FLICKER OF AN EXPRESSION.

STEEL MOVING EVEN CLOSER.

THE CROSSED HANDS OF THE CHANGELING.

STEEL'S OWN HANDS.

SAPPHIRE WATCHING.

<u>STEEL</u>: Well, we're going to help you find those things again ...

EP.5. SC.260. INT. PENTHOUSE FLAT
LIVING ROOM. NIGHT.

QUICKLY, HIGH UP ON A SECTION OF WALL.

THE GLINT OF METAL AND THE BRIGHT, PULSATING LIGHT ...

EP.5. SC.261. INT. PENTHOUSE FLAT
2ND BEDROOM. NIGHT.

THE CHANGELING'S FACE. WE SEE AN EXPRESSION AT LAST. A LOOK OF PAIN, A LOOK OF CONFUSION.

STEEL'S FACE, WATCHING. HE RAISES HIS OWN HANDS LEVEL WITH THOSE OF THE CHANGELING.

SAPPHIRE IS MOVING ACROSS THE ROOM.

STEEL: (TO THE CHANGELING)
We're going to send you back to where you belong ....

THE PULSATING LIGHT SHINES SUDDENLY, BRIGHTER, ACROSS THE FACE OF THE CHANGELING.

AND THE CHANGELING SPEAKS WITH THE VOICE OF THE TIME-SOURCE.

CHANGELING: No! You!

AND THE HANDS UNCROSS QUICKLY AND REACH OUT FOR STEEL.

STEEL'S HANDS MOVE JUST AS QUICKLY AND INTERCEPT THE CHANGELING'S HANDS.

STEEL SEIZES THE CHANGELING BY THE WRISTS.

<u>SAPPHIRE</u>: (MOVING FORWARD)
Steel ....

<u>STEEL</u>: Stay there!
Just stay there!

SAPPHIRE CHECKS.

EXERTING AS MUCH PRESSURE AS HE CAN, STEEL BEGINS TO FORCE THE CHANGELING'S HANDS TOGETHER.

<u>CHANGELING</u>: No!

AGAIN, THE BURST OF LIGHT ACROSS HIS FACE. AT THE SAME TIME, THE CHANGELING EASES HIS HANDS APART, FORCING STEEL'S HANDS BACK IN THE PROCESS.

SAPPHIRE'S FACE.

STEEL'S FACE AS HE FIGHTS TO BRING THE HANDS TOGETHER AGAIN.

SAPPHIRE: Steel! If it touches you ....!

THE CHANGELING FORCES ITS RIGHT HAND DOWNWARDS, PUSHING AGAINST STEEL'S HAND, FORCING IT DOWNWARDS IN THE SAME MOVEMENT.

THE RIGHT HAND OF THE CHANGELING IS REACHING FOR STEEL'S FACE. THE FINGERS SPREAD THEMSELVES AS STEEL'S OWN HAND IS FORCED DOWN.

SAPPHIRE: (A SHOUT) Don't let it touch you!

THE CHANGELING'S HAND IS AN INCH OR TWO AWAY FROM STEEL'S FACE.

END OF EPISODE FIVE

Inner Attic

8 drawing Sm drawings Wallpaper
Sm photos

B 1 Casa Pop Triple blue rose,
S 1 earthenware inde pot
S 1 round basket
B 1 cornpaper ~~vase~~ hand holding vase
S 1 exterior fire. N7?

B 4 drawers. Tools At work
2 drawers now empty since Aug !

S - 2 med 2 carved candle holders - marble base
1 missing'

B Many Books.
T 1 large Scarf Red framed.
B Many paperback books.
S ~~[illegible]~~ 1 Ironing board
S 1 green 19 cent chemist pottery jar + metal lid,

Attic

R 1 large desk
S 1 wood desk chair
S 1 " ovalback chair
B 1 upright decorative 1900 wood chair
S 1 Record cabinet
S Boxes of tapes
S – 2 speakers
S – 1 music centre
S – 1 gramophone DD gave to SM
S – quantity of old records DD
S 1 standard adjustable lamp on 5' steel rod.
S 2 oil paintings missing – ~~[illegible]~~ in hands of Solicitor
replacement pictures of inferior & not framed by SM
B. 1 long 1920 maple? wood designer cabinet 2 drawers ~~[illegible]~~
2 cupboards
B Quantity Books ~~[illegible]~~
S 1 Bamboo bookcase 4 shelves.
B 1 TV
S 2 anglepoise lamps 1 black 1 brown
S 1 oil framed
S 1 " " gift to SM from Rea
S 1 cane seat wood chair
S 1 portable radio
R 1 mirror gilt frame
S – 1 great gold plaque O 6 X 9"
R 2 pictures,
B – Quantity of linen missing from 6 drawers!
T – 1 grandfather clock

Kitchen Continued measuring

B — 4 large plastic bowls with handle

B — 2 small " " "

B — 1 glass measuring bowl

B 2 large glass serving meat trays.

B 4 glass food dishes with lids missing.

B 1 earthenware oval dish

B 1 glass " " "

B 1 large white china jug.

S 1 very small china earthenware dish.

S 1 large earthenware meat dish.

B 1 " metal meat dish

S 1 flowerware Roughly 11" diameter dish

S 1 large earthenware meat dish

S 1 small metal meat dish

B 1 platter plastic tray.

Draw B — Tea cosy, tea towels, + table cloths

Draw B 18 various kitchen spoons, ladles, graters, mixer, strainer

Draw B — bottle opener, scissors, wooden spoons, 4 dessert spoons

Draw B 9 forks, 8 soup spoons, 2 table spoons

Draw B 6 knives 8 tea spoons.

Kitchen

B — 1 Refrigerator
B — 1 Gas cooker
S — 2 Seaweed Pictures
B — 1 shell mirror
S — 1 Steinlen Picture 14 x 20
S — 1 framed needlepoint wool picture 7 torres 6 x 9 h
S — 1 Radio
S — 1 Breadbin
S — 2 Bread boards
B — 1 Round patterned tray
S — 1 metal tea caddy
S — 1 china " "
S — 1 china cheese dish
S — 1 plastic " "
R — 1 gold teapot
R — 1 small Russian [illegible]
B — 1 white teapot
B — 2 cloth [illegible] bowls
S — 1 Food scales
R — 1 Egg timer
S — 9 glass + china vases
S — 1 waste bin
S — 1 [illegible] + tray for flowers
S — 3 china + plastic flower holders
B — 1 small metal [illegible]
B — 8 Blue floral pattern china tea plates
B — 14 " " " dinner plates
B — 7 " " " soup "
B — 11 " " " Dessert "
B — 5 Blue edge china plates
B — 10 " " dessert "
B — 1 Green china serving + sauce holder veg dish + lid
B — 1 large " " "
B — 1 small " " "
B — 1 Green china soup ladle
B — 1 wood salad bowl . small
B — 1 large " "
B — 4 Pyrex glass plates [illegible]
B — 1 " " [illegible]
B — 1 china [illegible]
B — 1 glass "
B — 1 small "

Bedroom

T 1 wood 1900 office desk
T 1 large mahogany wardrobe.
? — 1 chest of drawers
B — 1 double bed brass headrail
— B — 1 " marble top wood bedside cupboard.
— S 1 wood table 2'6" x 18"
T 1 duvet
— S 1 Electric blanket
— S 1 Print Marie Vairon
T 1 Framed Pictures of county village. 14" x 9"h
T 1 " " Castle entrance. 14" x 12"h
— 1 " " dancing blackboy 7" x 9"h R Ferns
— S 1 " " church in cornfield 12" x 14 h
T 1 " " female haymakers 23 x 19h B Foster Style!
— S 1 " " Stooks of Corn 19 x 12½ h
— S 1 " " landscape & clouds 14 x 17 h
T 1 " " [illegible] R.Trowbridge
— S 2 " wood engravings 8" x 8" h

? — 1 wall shelf 24" x 30 h
— S 1 mechanical wood carved figure 10"h D. 12 x 10"h.
— S 1 photo of Solange de Ganay
— S 2 china dogs 7"h
— S 1 Photo of Sm parents & Sm 10 x 8 h.
— S 2 shelfs of small books.
B — full of small books
— S 2 county style wood desk chairs with fitted seat cushion.
Books from S/H mostly Sm & from D
— S 10 Vairon framed pictures stored on floor
— B 1 large ~~gilt oval Mirror~~ carved gilt framed mirror ~~[illegible]~~ 45"h Peter Jones!
— S 1 expanding wooden sewing box.
B 2 Casa Pupo blue china lampholders & shades.
S — 1 small vacume cleaner

Large Reception Room con

T 1 plaster 18"x7" copy of medieval work.

Books

T 1 inlaid chest - glass top by Sm[illegible]

~~B 1 [illegible] chair bronze cover 2 loose cushions~~

1 Stool tapestry top

~~T 1 Terracotta Greek~~ Antique Greek Roof "tile" D

~~1 " " (Etruscan) Female head~~

~~1 " " " Foot~~

~~1 " "~~

Large Reception Room

T 1 Very larg carpet
~~S 1 orange 2 seat settee with loose fitted cushions~~
~~S 1 Green (lorne core) 3 seat settee with 3 loose fitted cushions~~
~~S 1 orange (") 4 seat settee with~~
T 1 green (") underneath red brocade 3 seat settee
~~S 1 Green Victoria armchair.~~
T 1 "Mackintosh" cane seat wood chair + arms. Value!
. 1 18c. style armchair green velour seat + back. Value
x ~~B 1 1900 cane chair~~
~~B 2 Wall 24" x 24" [illegible]~~
~~1 " 36" x 36" [illegible]~~
~~S 4 Bonnard Lithographs~~
~~S 1 oil Christopher Wood~~
~~S 1 drypoint Picasso female head (Blue period)~~
~~S 1 Litho of woman in Rain. Steinlen~~
~~x B 1 Poster large Steinlen~~
T 2 green china Elephants
~~B 1 upright grate fitted gas fire logs.~~
T 1 Marble Epstein Head.
T 1 " Classic male head ~~man~~
T 1 " ~~marble~~ base.
~~S 1 negro picture Marpolian [illegible]~~
~~B 1 female head R Fenis [illegible]~~
~~S 1 oil ~~boy~~ Farmboy in field.~~
~~S 1 [illegible] Frances Hodgkin~~
~~S 1 Egypt. head by [illegible]~~
~~S 1 [illegible] male head by SM~~
1 " prints of [illegible] Schiele. John Piper.
T 2
~~S 2 two wood 18c. [illegible] wall candles.~~
~~I 1 glass smoke hanging [illegible]~~
- 1 white chandelier lamp orange shade.
T 2 Tall wood + gilt lamp [illegible] ~~[illegible]~~ Bronze silk shades

1st Room Dining Room . con

~~S 2 1820 Fashion Prints Le Sugorer ? Fair All~~

T 1 Gilt framed tapestry early 19 cent (Mary Rose Crisor aged 13

~~B [illegible] gilt frame [illegible]~~

~~S 2 print horse drawn carriage~~

T 1 seascape Print

~~B 1 [illegible] pastel Pr~~

~~B 2 gilt frame~~

T 1 4 panel print of 14 cent c

~~C 1 tapestry Boy [illegible]~~

T 4 Framed Roland Hilda prints framed by Suttons Epsom

T 1 28" diameter ~~Glass~~ plate glass peice

~~B Pair porcelain young Prince Edwy + Princess Alexandra~~

~~in cupboard of dressing~~

~~S 1 China [illegible] glass flowers~~

~~Chelsea green + gilt [illegible] mustard + pepper contents~~

Both 1 9" oval glass panel of wheatsheaf.

Both 12 (3 types) candle drip (glass) catchers.

T 4 chopsticks, ~~shell style china chest with handle~~

1 Shell style china [illegible] D

S (4) Blue + Gilded [illegible] cups

S 2 " " saucers

S 6 matching coffee cup + 6 saucers

S " " " 6 saucers

S 1 gilded " "

S 1 " milk jug

S 1 silver + blue glass salt cellar

S 1 " " mustard

S 1 glass candle cellar

S Set of 6 gold coffee cups + saucers + a grey base Royal Worcester

S " " " " " " & 2 coffee pots + lids)

in a black Box

~~B 1 [illegible] holder~~

~~holding~~

~~1 Gothic metal lamp holder~~

~~1 " " + blue glass container~~

~~S 1 metal tea japanese chariot~~

~~S 1 [illegible] teapot [illegible]~~

~~S 1 decorated china drinker~~

1st room / Dinning Room

~~1 cast iron 3 ft. Victorian urn~~

~~1 3 leaf pine dining table~~

~~1 Pine welsh dresser~~

~~5 Gothic style chairs with arms~~

S ~~Regency porcelain coffee pot D 10" h~~

S " " ~~Sugar bowl D with lid~~

S " " ~~D cracked~~

S ~~" Jug~~

S ~~" coffee pot 10" h D~~

S ~~" " 12" h D~~

S ~~" " 10" h D~~

S " "

Valuable!

T 2 neapolitan porcelain male boxers

T 2 porcelain Blue + patterned vases 3" h

T 1 pair china cupids dancing

1 18 cent carpt saucer

2 19 " measure glasses?

~~1 12" Vase in metal / bough holding supper~~

B 1 Pink saucer illustration of Bowman

~~1 Regency jug 10"~~

S ~~1 coffee " " 12 h~~

S ~~Game of chance " 10 h~~

S 1 coffee "

~~ornament tray~~

S large ~~Chinese modern antique~~

~~Small 18" x 18" prayer rug~~

~~Frame prayer picture~~

~~1 Worcester White + gilt teapot~~

1 broken!

S 4 ~~porcelain Rose pattern plate~~

S 1 ~~" " cake "~~

S 1 ~~" " oval dish~~

S 6 ~~Blue & white pattern tea plates~~

S 1 ~~" " cake plate~~

S 6 ~~flower arrangement oval dish~~

1 ~~gravy " " dish~~

3 ~~Japanese large plate~~

S 1 ~~" oval dish~~

T 1 Chinese cane duck basket

T 1 glass mould cellar

S 1 silver + blue glass salt cellar

T 1 Glass Lilly shaped vase

T 1 bird patterned small dish

~~2 Silver cream jug~~

T 1 plaster plaque 9" x 11"

T 6 white coffee cups

T 1 invalid feeding jug

T 3 white coffee cup

S 1 gold metal N 5

Both 1 cane [illegible]

T 1 pancake welsh [illegible]

T 1 Stained glass dish 12" diameter

Both 1 china [illegible] saucer

~~S 1 Regency [illegible] Tea pot~~

T 10 wood Panel to Gothic chair back

Entrance Staircase:

B – Marble Statue
- Umbrella stand
- large mirror panel unframed

B – 1 white painted tin sunburst mirror Casa Pupo

Passage

1 6 draw small wood cabinet 8 deep 26 w 31 h

1 4 drawer small upright wood cabinet 10 deep 11 wide 30 h